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ABSTRACT

The nature and variety of classification systems for museum and university art department slide collections are surveyed through a review of the literature on slide classification in the United States, Great Britain, and Australia, and through case studies of major slide collections at Duke University, the University of North Carolina at Chapel Hill, the University of North Carolina at Greensboro, and Wake Forest University. Specific classification systems in use at 14 museums and universities are also reviewed, as well as the literature on architecture and design collections, subject access, classification by title, and slide shelflists. A description of slide classification and cataloging at the four North Carolina universities is based on information collected in personal interviews with the slide curators. A great diversity among art slide classification systems is reported, and the nature of and reasons for this diversity and the prospects for standardization are discussed. Also outlined are conclusions as to the effectiveness of various approaches to slide classification, desiderata for a slide classification system, subject access considerations, and recommendations for further research. A list of case study sites and persons interviewed and a 55-item bibliography conclude the publication. (ESR)

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THE CLASSIFICATION OF ART SLIDES:

A SURVEY AND RECOMMENDATIONS

RICHARD S. WATT

IR050446

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THE CLASSIFICATION OF ART SLIDES: A SURVEY AND RECOMMENDATIONS

ABSTRACT

The state of the art of classification systems for slides in museum and university art department slide collections is surveyed through a review of the literature and case studies of slide collections in four universities. On the basis of the data, conclusions are drawn as to the effectiveness of various approaches to slide classification, desiderata for slide classification systems are suggested, and recommendations are made for further research.

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INTRODUCTION

Research and teaching in art and art history are dependent, as perhaps in no other discipline, upon visual images. Wolfgang Freitag quotes Andre Malraux: ". . . Art history has been the history of that which can be photographed."[1] Nancy DeLaurier, citing this quotation, adds:

> Despite the reams of written material available on knowledge acquired from research, and despite the verbal skills displayed by art historians lecturing, the core and sine qua non of an art history program is photographic documentation of art.[2]

Before the invention of photography, art works were made accessible for study by sketches and engravings. One of the earliest extant photographs (1837) is of art objects; the photographer, Daguerre, was himself an artist.[3] From its earliest days, photography has been used to record works of art and architectural monuments.

The projection of images by the "magic lantern" antedates photography; the earliest lanterns used hand-painted glass slides. With the invention, in the 1850s, of photography on glass plates, the advantages of projection for teaching or entertainment became obvious. From the mid-nineteenth century to the mid-twentieth, the standard lantern slide was a 3-1/4 x 4-inch glass plate.

The advent of 35-mm photography and the introduction, in the mid-1930s, of color transparency film, made practical the mass production of 2 x 2-inch color slides. Today, every college and university art department, not to mention museums, art galleries, and art libraries, has a collection of art slides; some of these collections number into the hundreds of thousands of slides.

As soon as a collection of slides numbers more than a dozen or twenty, or as many as can be viewed at one time on a back-lighted slide sorter, some type of organization or classification becomes desirable. A small collection of not more than two to five thousand slides--especially if it is a personal collection or subject to control by one person--can be arranged informally, as by periods, nationalities, and artists, without the need of an index or a numerical classification system. As the collection increases, and as it is used by numbers of people, a more formal system of classification becomes imperative.

Statement of the Problem

Classification systems for books and other printed materials, as well as for films, filmstrips, sound recordings and other nonprint media which develop an intellectual content on the basis of a sequence of words or images, are based on the relationship of the content of these materials to a subject area, more or less general or specific, within some universal classification of knowledge. The classification of

such materials has been generally standardized in the several general library classification systems, e.g. the Dewey Decimal Classification, the Library of Congress Classification, or the Universal Decimal Classification, or any of various subject-specialized systems. But attempts to use conventional bibliographic classification systems to classify slides run aground on a fundamental difference in the nature of the thing to be classified, when compared with print or other audiovisual materials.

Betty Jo Irvine, in the chapter on "Classification and Cataloging" in her Slide Libraries, takes her cue for understanding this difference from W. C. Berwick Sayers: ". . . the nature of books themselves must be recognized. Books are not subjects, but may be statements of subjects."[4] Irvine notes that this statement pinpoints the theoretical problem:

> Pictures or slides are, in most instances, the "subjects" themselves and communicate instantly to the individual whether that person is able to read or not.[5]

Earlier, Wendell Simons and Luraine Tansey stated the fundamental problem well in the introduction to their Slide Classification System:

> Why could not an existing general classification scheme for books be used for slides and pictures? There is an essential difference. A picture is more analogous to a sentence or a single word than to a book. It makes a single statement on a single theme; a book can be encyclopedic in its coverage or very narrow. Book classifications provide for the very general, the very specific, and everything in between.

> Classification of slides and pictures can make use of only the most specific.
>
> A picture cannot in itself develop a train of thought or a continuity of ideas. A series of pictures (motion pictures, filmstrips, or picture sets) can easily be classified using the basic tools designed for book classification. But a single picture or slide is a static object without any function of sequence or continuity. Books can develop and deliver an explicit message; a picture's message is entirely in the "eye of the beholder," subject to many varying and even contradictory interpretations, particularly as it is placed in varying sequences with other pictures.
>
> Meaningful classification of pictures, then, demands reliance not on intellectual content of the picture, which is entirely subjective and dependent upon sequential development, but upon the visual content which can more nearly be described with objectivity. . . . A classification for visual phenomena must be cast in very concrete terms and this is why it appears necessary to create a separate and special classification system for slides and pictures.[6]

The above analysis might be open to argument, especially with respect to the classification of historical, scientific, or technical slides by subjects. In these subject areas, one might adapt a conventional library classification scheme, omitting the more general classes and using only the more specific. In the case of art slides, however, classification by subject is less appropriate, and many works of art have no subject at all, or even a title. Students of art history classify art works by medium or art form, geographic area, time period, and artist, if known, rather than by the subject of the work. While conventional book classification systems follow this lead in the area of art history, they do not provide for classification of individual works, except in

the relatively rare cases of very famous works. But art slides are almost always of individual works or details of the works. Simons and Tansey's statement that "classification of slides and pictures can make use of only the most specific" applies particularly to slides of art works, and makes the development of a special classification system desirable, if not imperative.

Although, in fact, a number of attempts have been made to classify slide collections with a conventional library classification, recognition of the special problems of classifying single images, especially art slides, has led to the development of specialized classification systems. A preliminary survey of the literature reveals that since the early 1900s a considerable number of systems for the classification of art slides have been developed and used in museum and university slide collections. These systems show a wide variety of approaches to the problem.

Purpose and Scope of This Study

The present study surveys the nature and variety of classification systems for art slides through a review of the literature and case studies of the art department slide collections of four universities in North Carolina, including interviews with their curators. From the study and comparison of these systems conclusions are drawn as to the effectiveness of the various approaches. No attempt has been made to formulate a new system, but, on the basis of the data

obtained from the literature, observations, and interviews, desiderata for slide classification systems are presented, and recommendations are made for further research.

Limitations and Definitions

To keep the present study within manageable bounds, its scope has been limited in several respects.

"Classification" vs. "Cataloguing"

The general subject of the study is the classification of art slides. The first limitation is implied in the term "classification." The study is concerned with methods of organization or arrangement to maximize ease of filing and retrieval of slides. This does not necessarily imply the use of a call-number notation, although most of the collections studied do so. A small slide collection can be arranged in trays with appropriately labeled dividers or guide cards. Numbering of the slides is unnecessary, but a classification, in the sense of a logical plan of arrangement, is needed.

In describing classification systems and classification hierarchies, the terminology used will be based on that of Irvine, following Sayers:[7]

Main class (or Main classification)
Division
Subdivision
Section
Sub-section

This study is only minimally concerned with cataloguing as distinguished from classification. Cataloguing will be touched upon in considering problems of subject access and shelflist, but descriptive cataloguing as such will not be treated. The descriptive cataloguing of slides is discussed elsewhere in the literature, including the second edition of the Anglo-American Cataloguing Rules.

Slides and Pictures vs. Other Visual Materials

This study is concerned with the problems of classifying individual images, i.e. slides or pictures. As was pointed out in the "Statement of the Problem," the problem of classifying such images differs from that of classifying films, filmstrips, or sets of slides or pictures with a predetermined sequence.

The text of this study will refer to "slides." However, the problems and principles discussed apply equally to pictures, i.e., photographs or printed reproductions. Only the storage problems are different. In fact, the same could apply to the classification of original works of art such as drawings, prints, or even paintings.

Art vs. Other Disciplines

The scope of this study is further limited to the classification of "art" slides, i.e. the types of images most frequently used in the study of art and art history. For the most part, such slides reproduce individual works of

art, or details of such works. The classification of slides in other fields of knowledge is outside the scope of this study. While interdisciplinary slide classifications have been formulated or proposed, these will be discussed only as they apply to the subject of art.

Computerized Systems

This study will be concerned chiefly with manual classification systems which can be used without electronic or mechanical aids. It is recognized that computers are being applied increasingly to problems of classification and cataloguing, and that their use is encouraged by their growing flexibility and availability. The literature describes several classification systems for art slides which were designed for use with computers. However, systems of this kind will be considered here only insofar as they are adaptable to use without a computer.

References

[1]Andre Malraux, Museum Without Walls, trans. S. Stuart and F. Price (Garden City, N. Y.: Doubleday, 1967), p. 30, quoted in Wolfgang M. Freitag, "The Early Uses of Photography in the History of Art," Art Journal 39, No. 2 (Winter, 1979/80):117.

[2]Nancy DeLaurier, "Visual Resources: the State of the Art," Art Libraries Journal 7, No. 3 (Autumn, 1982):7.

[3]Beaumont Newhall, The History of Photography from 1839 to the Present, 5th ed. (New York: Museum of Modern Art, 1982), pp. 12, 18.

[4]W. C. Berwick Sayers, An Introduction to Library Classification, 9th ed. (London: Grafton and Company, 1958), p. 13, quoted in Betty Jo Irvine, Slide Libraries: a Guide for Academic Institutions, Museums, and Special Collections, 2nd ed. (Littleton, Colo.: Libraries Unlimited, 1979), p. 56.

[5]Betty Jo Irvine, Slide Libraries: a Guide for Academic Institutions, Museums, and Special Collections, 2nd ed. (Littleton, Colo.: Libraries Unlimited, 1979), p. 56.

[6]Wendell W. Simons and Luraine C. Tansey, A Slide Classification System for the Organization and Automatic Indexing of Interdisciplinary Collections of Slides and Pictures (Santa Cruz, Calif.: University of California; Alexandria, Va.: ERIC Document Reproduction Service, ED 048 879, 1970), pp. 2-4.

[7]Irvine, Slide Libraries (1979), p. 58; Sayers, Introduction to Library Classification, p. 12.

SURVEY OF THE LITERATURE

Methodology

The primary approach to the literature of art slide classification was through Art Index and Library Literature. Both indexes were searched under the heading "Slides" from 1970 through the last issue of 1982. Bibliographies cited in the indexes and references found in cited articles and monographs were then searched for citations of earlier literature.

Bibliographies

Research in slide classification and related subjects has produced a number of extensive bibliographies. Of these, undoubtedly the most comprehensive appears in Irvine's Slide Libraries, at the conclusion of her chapter on "Classification and Cataloging"[1] and in the section on that topic in her "Selected Bibliography."[2]

Barbara Denison's bibliography on library classification includes a section on slides.[3] This list, though brief, includes a number of citations of classification systems in use at individual museums and universities. The bibliographies by Donnalley[4] and Hess[5] also include citations of specific classification systems.

Candace Bogar's 1973 bibliography[6] was the by-product of a search for a classification system for the slide collec-

tion at the College of Architecture and Urban Planning of the University of Michigan.[7] Nevertheless, her section on slide classification and cataloguing includes many citations to the literature on the classification of art slides in general.

General Surveys

The literature on the classification and cataloguing of art slides was relatively sparse until the 1970s, when there was a marked increase in publication on the subject. In 1971 Betty Jo Irvine published a brief historical survey of slide collections in the United States,[8] and in 1974 the first edition of her monograph, Slide Libraries,[9] appeared. A second edition followed in 1979.[10] Irvine's book may be considered the starting point for any discussion, not only of slide classification and cataloguing, but of all aspects of the administration of slide collections.

Irvine's discussion of the theoretical problem of classifying slides has already been cited in the introduction to this study (p. 3). Her discussion of the practical aspects of slide classification is based on a survey of over one hundred slide libraries in the United States,[11] and includes outlines or detailed descriptions of the classification systems of twelve major collections.[12]

The state of the art of classification in slide libraries contrasts markedly with that of conventional library classification, where a high degree of standardization has been achieved. In 1959 Reinhardt observed:

> The organization of art photograph and slide collections varies considerably, since there are few formally established methods and fewer technical publications such as exist for libraries of books. Each collection has developed autonomously, although the librarians responsible for them have frequently exchanged information. Certain classifications inherent in the nature of the material are accepted by most librarians. Perhaps the best known classification scheme is that used by the Metropolitan Museum of Art, which has been adapted by several other libraries.[13]

Over two decades later, two other slide librarians could still say:

> Slide curators envy the librarians' ease of cataloguing as we have no universal system, nor even a single published system that adequately covers everyone's needs.[14]

> Slide and photograph collections in North America are highly individual repositories of visual materials, often unique in nature and frequently run according to idiosyncratic principles and procedures. A multitude of approaches to the classification and cataloguing of images have been employed, in spite of the fact that two major . . . , and a number of lesser, systems for slide and photograph classification exist.
>
> This situation parallels that confronted long ago in book libraries when the movement to standardise the variety of approaches to the bibliographic treatment of book materials began.[15]

Nevertheless, slide classification system tend to bear a family resemblance, while differing markedly in details. Irvine, Pacey, and others[16] have noted that the basic options for the organization of slide collections are (1) accession number order and (2) classified order. Accession order virtually prohibits browsing the collection; a catalogue or index is required for access to the slides, with the accession numbers functioning as location numbers.

A classified slide file can be self-indexing: the slides are organized by classes and divisions determined by the use to be made of the file. If the collection is to be used as an archive of illustrative materials, the slides may be classified by the subject or content of the image, i.e. the thing or idea represented. However, most university and museum collections of art slides are classified by what may be called art-historical categories: art form (e.g., sculpture, painting, architecture, "minor arts"); chronology (time or period of production of the art work); and geography (locality of production of the art work).

Luraine Tansey has defined six possible combinations of these categories as main class, division, and subdivision:[17]

(1) Art form
Geography
Chronology

(2) Art form
Chronology
Geography

(3) Geography
Art form
Chronology

(4) Geography
Chronology
Art form

(5) Chronology
Geography
Art form

(6) Chronology
Art form
Geography

Each of the categories may be further subdivided. Of the six possible combinations, (1) and (2) tend to predominate in practice. However, there are exceptions to this generalization, and major variations may occur within a given collection, as local requirements dictate. A typical

classification hierarchy, for a collection whose main classes represent media or art forms, would be:[18]

Architecture

Medium (architecture)
Period
Country, geographical or cultural area
Site (city or geographical area)
Type of building

Painting, Sculpture

Medium (painting or sculpture)
Period
Country, geographical or cultural area
Artist
Subject (or chronological order by date of work)

Decorative ("Minor") Arts

Medium (enamels, metalwork, gems, ceramics, textiles, etc.)
Country, geographical or cultural area
Century

In the following section on specific slide classification systems, a major objective of the discussion will be to observe, compare, and contrast the classification hierarchies of the systems being considered.

Specific Classification Systems

A considerable number of individual slide classification systems have been discussed in the literature in more or less detail. Irvine presents summaries of systems used at Columbia University, Corning (New York) Community College, Cornell University, Harvard University and the University of Michigan, the Metropolitan Museum of Art, the National Col-

lection of Fine Arts of the Smithsonian Institution, the National Gallery of Art and the Art Institute of Chicago, the University of California at Santa Cruz, the University of Minnesota, and Yale University.[19]

In the following pages summaries will be presented of classification systems of interest because of their importance as prototypes for other systems, their innovative qualities, or their relevance for the later discussion of classification systems used at four universities in North Carolina (see "Case Studies," pp. 57-81).

Metropolitan Museum of Art

The current slide classification system of New York's Metropolitan Museum of Art has not been published, but a two-page summary is available.[20] This classification does not use a number or notation system; instead, descriptive classifiers are abbreviated and typed on the slide label in a prescribed format, and the slide is "read" into the files by following clear and visible guide cards. The guide cards duplicate the label information, and accompany each new slide into the file, and remain there when the slide is out, thus forming an interfiled shelflist. Where possible, the filing arrangement is alphabetical, forming a dictionary system with a specified scheme of headings.[21]

Western art (comprising European art since the early Christian era, and that of the Western Hemisphere and Oceania after Western influence) is divided first by art form,

and subdivided by geographical area or country. Prehistoric, primitive, pre-Columbian, African, Near- and Far-Eastern, and ancient art are each divided by country or cultural area and then subdivided by art form (see Exhibit 1). Each art form "is variously treated, and each is organized in the way most pertinent to the particular country or civilization."[22]

An early system devised by the Metropolitan to classify its photograph collection assigned to each item a three-line classification number designating the art form, country, and period, with a Cutter number for the artist or, in the case of architecture, the city, and additional numbers for building types or, for sculpture and painting, subjects.[23] This early system may be considered the prototype of American slide classification systems; it was the source for the classification system used at Harvard University's Fogg Museum, which in turn has been adapted for use in a number of American collections.[24]

Fogg Art Museum

The classification system for slides and photographs at the Fogg Art Museum of Harvard University is based upon the one formerly used at the Metropolitan Museum of Art for its photograph collection.[25] An early description of the system calls it

> . . . almost identical with that of the Metropolitan Museum, a subject classification--architecture,

Exhibit 1

SLIDE CLASSIFICATION SYSTEM: METROPOLITAN MUSEUM OF ART*

Prehistoric: Period, Country, Art Form

Primitive
- African: Area and Tribe, Art Form
- Oceanian: Area and Island Group, Art Form
- North American: Culture Area and Tribe, Art Form

Pre-Columbian: Area, Art Form

Ancient
- Ancient Near Eastern: Area and/or Civilization, Art Form
- Egyptian
  - Predynastic: Art Form
  - Dynastic: Art Form
- Cypriot: Art Form
- Aegean
  - Cycladic: Art Form
  - Cretan: Art Form
  - Helladic: Art Form
- Greek: Art Form
- Roman: Art Form

African (non-primitive): Country, Art Form

Near Eastern (post-ancient): Country, Art Form

Far Eastern: Country, Art Form

Western
- Art Form: Architecture
  Sculpture
  Painting
  Drawings and Watercolors
  Prints
  Photography
  Decorative Arts

---

*Metropolitan Museum of Art, Slide Library, "Slide Classification," January, 1980.

> sculpture, painting, minor arts, subdivided further geographically or chronologically, and fitted with an expansive decimal notation.[26]

In its present form, the Fogg system divides the arts into nine main classes,[27] as illustrated in Exhibit 2. To the main class number is added a two-digit number designating the country, geographical or cultural area. Thus, 100 (architecture) + 077 (Great Britain) = 177 (British architecture); modern French painting would be represented by 375, from 300 (painting) + 075 (modern France).

The full call number is generated by combining this three-digit number with a Cutter number for the artist's name or, for architecture, the name of the building, and with other letter-numeral notations designating the building type or, for sculpture and painting, the general subject of the work.[28] (See Exhibit 2; for illustrative examples of slide labels, see the discussion of the classification system of Wake Forest University, which is based on the Fogg system [pp. 73-78].)

Art Institute of Chicago

The current slide classification system of the Art Institute of Chicago was developed in 1943; by 1976 major modifications toward simplification had taken place.[29]

The system uses letters to designate ten main classes, divided and subdivided as shown in Exhibit 3.[30] The call number on the slide label is generated by adding to the class

Exhibit 2

MAIN CLASS AND SUBJECT-CONTENT NOTATION:
FOGG ART MUSEUM*

Main Classes

000	Maps
100	Architecture
200	Sculpture
300	Painting
400	Work in Mineral Stuffs
500	Work in Metals
600	Work in Wood
700	Work in Ivory, Leather, etc.
800	Textiles, Embroideries, Lace, etc.

Subject-Content Notation

Architecture

1	General views, bridges, public squares, etc.
2	Religious buildings
3	Palaces, villas, etc.
4	Manor houses, etc.
5	Educational buildings
6	Museums
7	Public amusements
8	Governmental and municipal buildings, etc.
9	Other buildings not easily classifiable

Minor Arts: Work in Mineral Stuffs

1	Stone and marble (not sculpture)
2	Gems and precious stones
3	Mosaics and cosmati
4	
5	Enamels, cloisonne
6	Glass, stained and painted
7	Glass
8	Pottery
81	Stucco
82	Terracotta
83	Tiles
9	Porcelain

Painting

1-3	Religious subjects
4	Mythological subjects
5-7	Portraits
8	Landscape and marines
9	Animals
90	Genre

Sculpture

1-3	Religious subjects
4	Mythological subjects
5-6	Portraits
7	Ecclesiastical monuments
8	Monuments and tombs

---

*Irvine, Slide Libraries (1979), p. 78.

Exhibit 3

SLIDE CLASSIFICATION SYSTEM:
ART INSTITUTE OF CHICAGO*

A Architecture (includes maps)
    Country
        City
            Building

B Biography
    Country
        Artist

C Customs**

D Decorative Arts
    Type, e.g.: DC, ceramics
        Country
            Sub-category for type of decorative art
                Craftsman's name, or
                Century (for anonymous works)

Gd Graphics: Drawing**

Gp Graphics: Prints**

M Manuscripts**

P Painting**

Ph Photography**

S Sculpture**

Slide Label

Van Gogh's "Self Portrait with Palette," 1888

P	Net	Gogh, Vincent van
G		Self-port. with palette,
1888		1888. o/c

*Irvine, Slide Libraries (1979), pp. 90-91.

**Divided by country, then by artist, or century for anonymous works.

letter an abbreviation for the country and an initial for the name of the artist (see example in Exhibit 3).

An earlier system, using letters, numerals, and Cutter numbers to designate periods, subject divisions, and names of cities (for architecture) or artists, is described in two articles from the 1930s.[31] This early system already uses the letter notation for main classes and, to a great extent, letters bearing "a direct relationship to the photograph and slide to be classed" are used for the subject divisions. Kohn comments:

> The result is a classification system easily interpreted, simple enough for a small collection, elastic enough for a large one, with a consistency that is "a jewel and not a mule."[32]

The Chicago Art Institute's classification system is used, in modified form, by the National Gallery of Art, Washington, D.C., and by the University of North Carolina, Chapel Hill (see pp. 65-68).

Columbia University

The classification system of the Department of Art History and Archeology of Columbia University is summarized by Irvine.[33] The main classification is by art form. The classification hierarchy for architecture is as follows:

Art form (Architecture)
Country
Period
Site
Type of building

The hierarchies for painting and sculpture are:

Art form (Painting or Sculpture)
Period or Country
Artist
Subject

Exhibit 4 shows the letter notation used to designate the main classes (art forms) and the numerals used to represent the divisions (periods and countries). The Columbia system is the basis for the classification used in the Art Department of Duke University (see pp. 58-65).

University of California at Santa Cruz

Wendell W. Simons, Assistant University Librarian, and Luraine C. Tansey, Slide Librarian, University of California, Santa Cruz, are the authors of an innovative approach to the classification of slides and pictures.[34] Their perception of the fundamental problem of classifying single images as opposed to print or sequential-image materials has already been discussed in the introduction to the present study (pp. 3-4).

As their title implies, Simons and Tansey have developed a classification system not only for art slides but for images in all disciplines, classified under the categories of history, art, or science. The primary approach of the whole system is historical, and everything that cannot be classed as art or science is classed as history.[35]

Exhibit 4

MAIN CLASSES AND DIVISIONS:
COLUMBIA UNIVERSITY*

Main Classes (Art Forms)

A Architecture S Sculpture P Painting

Minor Arts

B Stone objects (generally prehistoric)
C Ceramics (including vase painting)
D Design, perception, organic form and perspective
F Furniture
G Gems, seals, cameos, jewelry
H Glass
J Ivories
K Metal work
L Stained glass
M Manuscripts (Typography is a subdivision of design)
N Numismatics: coins, medals, etc.
T Maps
V Views
W Textiles
X Topography
Y Gardens
Z Social customs (e.g., dance, ritual)

Divisions (Periods and Countries)

1 Prehistoric
2 Egyptian
3 Mesopotamia and Assyria
4 Western Oriental (Asia Minor, Syria, Persia, etc.)
5 Pre-Hellenic (Minoan, Mycenean, Cycladic, etc.)
6 Greek
7 Etruscan
8 Roman
9 Ancient European
10 Early Christian and Byzantine
11 Coptic
14 Pre-Romanesque (Merovingian, Carolingian)
16 Romanesque
17 Gothic
21-29 Renaissance (to 1700), by countries or continents
31-39 18th-19th Century (subdivided like Renaissance)
41-49 20th Century (subdivided like Renaissance)

---

*Irvine, Slide Libraries (1979), pp. 72-3.

Simons and Tansey's classification system yields a call number comprising eighteen letters or numerals in ten fields. For slides of art works, this call number codes information in the classification hierarchy, as follows:

Chronological period
Country or geographical region
Medium or art form
Style
Artist's name, or
Locality of origin, or
Stylistic subdivision
Subject, or
Building type, or
Technique
Title of work

Exhibit 5 illustrates the order of classification, and Exhibit 6 shows how the notation is arranged to generate a call number.

The Santa Cruz system is designed for computer-assisted retrieval, which facilitates sorting by any field--e.g., by subject matter--without regard to preceding orders of classification. For batch-mode manipulation, a standard 80-column punched card can be coded with the eighteen letters or numerals, in ten fields, of the call number, plus five more fields representing information that would appear on the slide label. Interactive-mode manipulation is also feasible. For manual retrieval, the slides themselves would be filed in the order dictated by the eighteen-digit call numbers, and retrieved with the aid of the system manual.

The increasing availability and low cost of micro-computers may encourage adoption of the Santa Cruz system

Exhibit 5

CLASSIFICATION HIERARCHY:
SANTA CRUZ SYSTEM

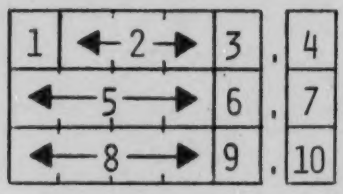
Sort Field		Number of Symbols
1.	Chronological period	1
2.	Country or geographical division	3
3.	Medium or art form	1
4.	Style (generally chronological, within a given nation or culture [Field 2])	1
5.	Origin (artist's name, or locality of origin, or stylistic subdivision)	4*
6, 7.	Subject (for sculpture, painting, drawing, graphic arts, photography, mosaics, stained glass) or Building type (for architecture) or Technique (for book arts, art theory, commercial art, theater arts) or Product (for fashion and fabric design, minor arts in other materials)	1, 1
8.	Title of work	4*
9, 10.	Numbers of detail views of a given work	1, 1

*Cutter numbers

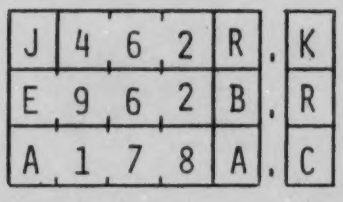
Exhibit 6

SORT FIELDS AND CALL-NUMBER GENERATION:
SANTA CRUZ SYSTEM*

A. Sort Fields



B. Generation of Call Number



= J462R.K
E962B.R
A187A.C

C. Analysis of Call Number

Field	Code	Class, Division, etc.
1	J	Chronological period: Ancient
2	462	Geographical code: Greece
3	R	Medium or art form: Ceramic, known artist
4	.K	Style: Archaic Greek, 600-480 B.C.
5	E692	Cutter number for artist's name: Exekias
6	B	Greek vase shape: Amphora (from special schedule for Greek vase shapes)
7	.R	Subject matter depicted: Mythological
8	A178	Cutter number for first word of title: "Achilles and Ajax Amphora"
9	A	Detail code: View of entire work
10	C	" " : Third slide of this view

*Simons and Tansey, Slide Classification System, pp. 10, 14-15.

even by small libraries, which could use it manually at first, and later make use of a computer to take fuller advantage of its possibilities, including that of producing easily-updated printed indexes to the slide collection. A summary of the system, with emphasis on its computer applications in both batch and interactive modes, has been published by Kazlauskas,[36] and LoPresti[37] describes its adaptation for an automated classification system for the slide collection of the Architecture Library at Georgia Institute of Technology.

The Diamond System

Robert M. Diamond of the State University of New York, Fredonia College, has developed a system[38] which is to some extent associated with that of Simons and Tansey, although its structure and intent are quite different from the Santa Cruz system. Diamond calls his system a "retrieval" rather than a "classification" system. It is designed to retrieve from a file, by combining a series of numerical identifiers, slides that correspond to a given combination of characteristics. The Diamond system does not generate locator or call numbers; the slides themselves may be filed in any order, e.g. by accession number.

The numerical identifiers are classified into six major areas:[39]

1. Art form (architecture, painting, sculpture, applied art, etc.)
2. Artist

3. Date:
   a. of production
   b. of subject

4. Place:
   a. of production
   b. of subject

5. Subject (e.g., content, event or idea depicted; geographical locality, type of building, etc.)

6. Collection (where now located)

Within these six areas, specific identifiers are assigned numbers. Thus, a combination of 18 (aerial view), 19 (domes), 174 (A.D.), 191 (17th century), 427 (Gaul/France), and 491 (churches and temples) would yield all aerial views of domes of churches built in France in the 17th century.[40]

Like Simons and Tansey's classification system, Diamond's approach is intended to work with a computer-assisted retrieval system. However, it is claimed to work with a manual system employing optical-aperture cards capable of holding up to ten thousand items.[41]

University of Minnesota

In 1959 Dimitri Tselos of the University of Minnesota published the outline[42] of an innovative slide classification system which had then been in use for ten years. The author's intention was

> . . . to avoid the complexity and inflexibility of the familiar letter-number types of systems and to make the new system less a mechanical and more a living, and even an educational, device.[43]

Tselos' system differs from the majority of slide

classification systems in using geographical or cultural areas (rather than art forms) as the main classes. The hierarchy of classification may be summarized as follows:[44]

Geographical or cultural area
Period
Country
Medium (art form)
Artist, or
Architect, or
Architectural site, or
Art sub-type

Instead of a numerical notation, Tselos uses one based on abbreviations of classification terms. Terms and abbreviations for main classes and divisions (periods or eras) are shown in Exhibit 7. To these may be added, as appropriate, names or abbreviations of regions or countries and art forms (see Exhibit 7). Examples of slide labels using this notation are illustrated in Exhibit 8.

Louisiana State University

The classification system used in the Slide Room of the Fine Arts Department of Louisiana State University has been published by Willemina Minster, Slide Curator.[45] The main classification is a mixture of geographical region, period, and (for Renaissance and later periods) art form (see Exhibit 9). Divisions and subdivisions are by art form, country, or cultural subdivision (tribe, culture, style, school, etc.), varying in order as is "most logical for that particular area."[46] A catalogue, having a single card for each slide, serves as a quick reference source and as an inventory check.

Exhibit 7

MAIN CLASS, DIVISION, AND SUBDIVISION NOTATION:
UNIVERSITY OF MINNESOTA*

Main Classes and Divisions	Notation
Aboriginal: Africa, America, Asia, Europe, Pacific	ABOR
Far Eastern: Afghanistan, China, India, Japan, etc.	FAR E
Near Eastern (Ancient): Egypt, Mesopotamia, Persia, Persia, etc.	NEAR E ANC
Near Eastern (Medieval to Modern): Egypt, Islamic Spain, Syria, etc.	NEAR E M-Mod
Western (Ancient):	WEST
Aegean	ANC-1
Greek	ANC-2
Etruscan	ANC-3
Roman (to 300 A.D.)	ANC-4
Western (Medieval to Modern):	WEST
Early Christian, to 700 A.D.; Eastern Christian, to 1453	E-Xan
Medieval	MED
15th-16th Century	15-16
17th-18th Century	17-18
19th Century	19
20th Century	20
Subdivisions	
Countries or regions (examples)	
Europe	EUR
France	FR
Greece	GR
United States	USA
Art Forms and Sub-types (examples)	
Architecture	ARCH
Painting	PTG
Sculpture	SCUL
Mosaic	MOS
Stained glass	ST-GL
Manuscripts	MSS
Photography	PHOT

*Tselos, "Simple Slide Classification System," p. 346; Irvine, Slide Libraries (1979), pp. 94-6.

Exhibit 8

EXAMPLES OF SLIDE LABELS:
UNIVERSITY OF MINNESOTA*

A. Stonehenge, Salisbury, England

```
ABOR                          SALISBURY (ENG)
A-MOD  STONEHENGE
EUR
ARCH
```

B. Tang Dynasty Pagoda, China

```
FAR E  14/TANG                      SHANTUNG
A-MOD  OCTAGONAL PAGODA
CHINA  EXT: FR. EAST
ARCH   BRICK-WOOD
```

C. Pantheon, Rome

```
WEST                                      ROME
ANC-4  T PANTHEON
ROM    EXT:  FACADE
ARCH
```

D. Detail of Sculptured Pulpit by Giovanni Pisano, Pisa, Italy

```
WEST   PISANO, GIOV.  PULPIT [PISA]
MED    PISA CATH PULPIT
ITAL   DETAIL: ADORATION OF MAGI
SCUL   MARBLE
```

E. Cezanne: Lac D'Annecy (Landscape, 1886)

```
WEST   CEZANNE          SCAPE  [1886]
19c    LAC D'ANNECY             1886
FR
PTG                LONDON, COURTAULD
```

F. Frank Lloyd Wright: Unity Temple, Oak Park, Illinois, 1904

```
WEST   WRIGHT, F.L.   OAK PARK, ILL
20c    UNITY TEMPLE             1904
USA    INT:  AUDITORIUM
ARCH   POURED CONCRETE
```

---

*Tselos, "Simple Slide Classification System," p. 345; cf. Irvine, Slide Libraries (1979), p. 95.

Exhibit 9

MAIN CLASSES:
LOUISIANA STATE UNIVERSITY*

NA Mexico, Central and South America (Pre-Columbian)

NB Mexico, Central and South America (Colonial, Contemporary)

NC American Indian

ND Barbaric, Prehistoric, Primitive

NE General Maps and Charts

NF Africa

NG Egypt

NH Aegean (Minoan, Mycenean)

NI Ancient Near East (Mesopotamian)

NJ Far East

NK Greek

NL Etruscan

NM Roman

NN Early Christian, Byzantine

NO Medieval (Carolingian through Gothic)

NP British Medieval (including Irish-Scottish)

NQ Islamic

NR Architecture (Renaissance through Contemporary)

NS Interior Design

NT Sculpture (Renaissance through Contemporary)

NU Painting (Renaissance through Contemporary)

NV Graphics (Renaissance through Contemporary)

NW Photography

NX Decorative and Minor Arts (Renaissance through Contemporary)

NY Landscape Architecture

---

*Minster, Slide Classification System.

University of Georgia

Lester C. Walker of the University of Georgia, Athens, published a summary[47] of a "simplified classification and coding system derived from several sources." The first line of the call number is generated from letters and numerals representing (1) major cultural or subject areas; (2)chronological periods or primary national units; (3) media or art forms, and (4) secondary national units (see Exhibit 10). The second line of the call number may be a Cutter number representing the artist or other A-Z entity.

Courtauld Institute of Art

For British slide collections, the classification system of London University's Courtauld Institute of Art is "the one British scheme which has had a relatively wide influence." Bradfield reports that eight of twenty-four British collections surveyed used the Courtauld classification or a variation of it.[48] An outline of the system[49] (Exhibit 11) shows the main classification by art form with divisions by nationality or culture. Painting and sculpture are further subdivided by artists' names; early and non-European architecture are subdivided by place (A-Z), and modern Western architecture is subdivided by period, type (ecclesiastical or secular), and then alphabetically by locality and name of building. No notation system is indicated.

Exhibit 10

SLIDE CLASSIFICATION SYSTEM:
UNIVERSITY OF GEORGIA*

Main Classes and Divisions

A--- Ancient Mediterranean
AA-- Prehistoric
AB-- Egyptian
AC-- Near Eastern
AD-- Aegean and Cretan
AE-- Greek
AF-- Etruscan
AG-- Roman

B--- European
BA-- Prehistoric and Primitive
BB-- Early Christian, Byzantine
BC-- Middle Ages
BD-- Renaissance, Baroque
BE-- 18th and 19th Centuries
BF-- 20th Century

C--- American
CA-- Native American
CB-- Colonial
CC-- 19th Century
CD-- 20th Century

D--- Asiatic
DA-- Primitive
DB-- Native Indian
DC-- Colonial Indian
DD-- Chinese
DE-- Japanese and Korean

E--- African

F--- Australian and Oceanic

G--- Islamic

H--- Art Education

I--- Museology

J--- Theory

Subdivisions: art forms or media

--1- Architecture
--2- Sculpture
--3- Painting, graphic arts
--4- Minor arts (or listed individually according to form)
--5- to --9- Others as required

Subdivisions: countries or regions (Example: European Renaissance and Baroque)

BD-- European Renaissance and Baroque
BD-A Italy
BD-B France
BD-C Germany
BD-D Britain
BD-E Spain
BD-F Low Countries
BD-G Scandinavia
BD-H Southeast Europe
BD-I Russia

Example of call number, with Cutter number for artist

BD3A G511 Giotto (Italian Renaissance painter)

*Walker, "Slide Filing and Control," p. 328.

Exhibit 11

SLIDE CLASSIFICATION SYSTEM:
COURTAULD INSTITUTE OF ART*

Painting
- Nationality
  - Artist's name
    - Medium
      - Subject or date

Sculpture
- Nationality
  - Artist's name

Architecture
- (Ancient, early Christian, Byzantine, Islamic, Near Eastern)
  - A-Z by place
- (European)
  - Country
    - Period
      - Type (ecclesiastical or secular)
        - A-Z by town
          - A-Z by building

Minor Arts
- Nationality
  - Century
    - Artist's name

---

*Bradfield, "Slides and Their Users," pp. 19-21.

Ravensbourne College of Art and Design

A simple classification system used at Ravensbourne College of Art and Design is described by Richard Bird.[50] The collection is classed by art form, divided by country and subdivided by artist. The system uses a simple letter notation, comprising the initial letter of the main class, followed by the first three letters of the country and the artist's name; thus, the notation for French painter Cezanne is P.FRE.CEZ. The collection is catalogued, with entries for artist, title, medium, subjects (i.e. building types, and persons who are the subjects of portraits), and schools and periods of art.

Bristol Polytechnic

The main classes of the slide collection at Bristol Polytechnic, described by Matthews,[51] are fine arts (a single sequence comprising painting, sculpture, drawings, and prints), architecture, and design. The fine-arts slides are divided by country and subdivided by artist, with a simple letter notation, e.g. FRA:CAR for French artist Eugene Carriere. Architecture slides are either divided by country and subdivided by place, or divided by architect. The architect file contains interfiled cards giving reference to slides in the country/place file. The slides are not catalogued.

Royal Melbourne Institute of Technology

Sedgley and Merrett[52] describe an alternative approach taken at the Royal Melbourne (Australia) Institute of Technology (RMIT). After a survey of slide classification systems in the United States and Great Britain, it was decided "to do the opposite and to abandon classification, and concentrate on detailed cataloguing."[53]

Slides are filed in accession order. The decision to catalogue rather than classify was based on considerations of users' needs and the availability of a computer program already developed for RMIT's main catalogue, which made feasible the production of a comprehensive subject catalogue.

Systems Based on the Dewey Decimal Classification

Notwithstanding the dictum that conventional book classification systems are unsuitable for slides, a number of libraries have used them. Bradfield,[54] reporting a survey of twenty-four British slide collections, lists seven as using the Dewey Decimal Classification (DDC), plus one using the Universal Decimal Classification.

A recent example of a system using DDC is that devised for Preston (England) Polytechnic by Philip Pacey.[55] Pacey adds standard chronological subdivisions to class numbers where they are not provided in the schedules, and the first three letters of artists' names are added to the call number where appropriate. Pacey claims general satisfaction

with the system, while acknowledging deficiencies and inconsistencies.

A DDC-based system devised for Hamilton College is described by Ladewig.[56] Division numbers for chronological periods were added to class numbers for architecture, but were not used for painting. The Cutter number represents the artist's name, or in architecture, the name of the building.

Skoog and Evans[57] describe the DDC-based system used to classify slides in the Hunt Library at Carnegie-Mellon University. They present detailed examples from the areas of architecture, urban topography (910's), painting, and sculpture. Two Cutter numbers are regularly added to the class number; the first represents the artist's name or, for some architecture slides, the name of the city; the second, with a lower-case initial, represents the name of the work or the building.

Because DDC classes 720-769 represent architecture, sculpture, ceramics and metalwork, drawing and design, painting, and printmaking, the systems described all use medium or art form as their main classes. Attitudes toward the need for a catalogue differ among these three systems. Pacey's collection is neither accessioned nor catalogued, though a card index of subjects is provided; it is described as "self-cataloguing."[58] Ladewig provides a single main entry (artist's name) card for each slide.[59] The col-

lection described by Skoog and Evans is provided with a full dictionary catalogue and shelflist.

A 1981 monograph[60] by Stanford J. Green, a photographer, presents a system intended "to help the professional as well as the amateur photographer in establishing a system of cataloging pictures."[61] The system resembles the DDC in that there are eight main classes (000-700), each with ten divisions. It is not specifically designed for art slides; the classes include nature, travel, pictorial journalism, and photographic techniques, as well as one class for stereo slides or pictures and another for motion pictures. In the first class (000, Color Slides Pictorial), however, are several art-related divisions: 010, Architecture; 050, Painting; 060, Sculpture; 080, Recreational and Performing Arts. These are further subdivided by conventional art-historical categories.

Two more main classes could be added to Green's system, and many of the divisions and subdivisions are unused in the system as published. The system's value would seem to lie chiefly in its potential for adaptation to the needs of other users and collections.

Architecture and Design Collections

Architecture, with sculpture and painting, is conventionally considered one of the fine arts, and slides on architecture are usually an important component of a general art slide collection. However, there are many slide

collections, most of them in schools of architecture and planning, in which architecture predominates. The classification systems in use in such collections have been documented by a number of writers.

In 1960 Havard-Williams and Watson published a description[62] of a cataloguing system devised for the slide collection at the University of Liverpool School of Architecture. Slides are filed in accession order, and access is provided by a card catalogue. The authors describe the rules for forms of entries and headings and for filing.

A system of classifying the slides themselves, in use at the library of the University of Minnesota School of Architecture, was described in 1954 by Lyle F. Perusse.[63] The collection is classified first by chronological period, divided by geographical area, and subdivided by type of structure (with work marks to distinguish two or more structures of the same type in the same locality) and then by type of view (plan, exterior, interior, etc.). Swan[64] describes an adaptation of the Minnesota system for use in the University of Melbourne (Australia) School of Architecture.

Candace Bogar[65] describes the reclassification of the slide collection of the Art and Architecture Library of the University of Michigan, which had earlier been classified according to the Library of Congress schedules for books, with complete shelflist and public catalogues. The new system classifies the slides by art form, dividing archi-

tecture alphabetically by country or continent and then by city or other locality, and finally by building type. Other art forms are divided alphabetically by artist and then title, using Cutter numbers. Examples of slide labels and a numerical schedule of building types are shown.

In 1967 Brenda White published a survey[66] of the organization and management of slide collections in thirty-six British universities, schools of architecture, architectural and planning firms, and other agencies concerned with architecture, planning, and building. The classification systems in use by nineteen of the respondents are briefly summarized,[67] and five classification systems are described in some detail.[68]

A description of the classification of a collection of slides in the field of industrial, commercial and advertising design is presented by Murton.[69] The classification is basically by subject.

Classification and Cataloguing Issues: Subject Access, Titles, Shelflists

Subject Access

Discussion of classification systems for art slides generally presumes that slides will be filed and access to them sought primarily by art-historical categories, e.g. medium or art form, time and place of production, and name of artist. The object of classification for art slides has been to devise a system for arranging the slides themselves

which enables rapid access by these primary aspects of art form, time, place, and artist, without the use of an auxiliary index. The subject or content of the art work, i.e., the thing represented rather than the work itself, has been considered of secondary importance.

However, potential users of a slide collection may seek access by subject rather than by art-historical categories. A lecturer may wish to plan an art-historical program around an art medium or a theme that transcends time, place, or individual artist, e.g. landscape painting, ceramics, or the mother-and-child theme in art. Or slides may be needed to illustrate a lecture on the history of a given place or period with portraits, pictures of costumes or buildings, etc. Given a primary classification and slide arrangement by time, place, and artist, subject access requires a secondary index.

A number of writers on the subject of slide cataloguing and classification have addressed the problem of subject access. Simons and Tansey[70] have included general subject categories in their classification system, and Diamond's retrieval system is designed for access by subject or content as well as by art-historical categories.[71] These systems, however, are principally intended for use with optical or electronic aids.

Irvine reviews the problem of subject access, and some of the solutions that have been applied in university and museum collections.[72] She comments:

> . . . the use of a subject catalog is usually considered unnecessary because the collection is self-indexing. . . . A subject or classed slide file can operate fairly efficiently in a specialized academic departmental collection, in a museum, or in an art school context; but once a collection must provide multi-disciplinary access, then exhaustive reference service must be given to the user whose field is outside the subject orientation of the slide collection. . . .
>
> The non-specialist should not be expected to know the country, medium, period, or style in which an artist worked or in which a given historical concept or trend was established. For example, the historian interested in the changing patterns of costume styles should be able to approach the topic directly from this subject rather than through given historical periods or incidents. Utilization of a subject approach is mandatory for multi-disciplinary retrieval.[73]

Helene Roberts[74] discusses the theory of subject access to images based on the iconology of Erwin Panofsky, and its implications for practical application in a collection of slides or pictures.

Valerie Bradfield reports a survey of user requirements of art slide collections held by libraries in institutions of higher education in Britain.[75] She concludes:

> The approaches to the collection must cater for users who can specify (for instance) names of artists and titles of works, and also for those who cannot do this yet know exactly what they want. . . . A retrieval system must cope with any item from an angora goat or a chair, to the royal family, a hyacinth bulb, a slum or a particular portrait or building from a specific angle! Art history collections are basically within a historical framework since the user's training makes this the most relevant. He automatically knows who worked at a given time. But the general user will have to refer to alternative resources to clarify his needs and therefore to make a collection accessible to both types of users one must achieve a compromise.[76]

Bradfield recommends a classification system based on art-historical categories, supplemented by indexing to provide access for specific problem inquiries. She warns, however, that indexes are essentially librarians' tools; many users will not adjust to an index (manual or computerized) but will rely on the librarian for help.

In 1976 there appeared two reviews[77] of published systems for subject indexing of images in art slide or picture collections. Both systems attempt to be comprehensive, providing a place for every subject and motif. One system is based on a private slide archive; the other, "Iconclass," is claimed to be applicable to any collection of reproductions.

Maxwell[78] describes a series of printed catalogues and lists on specific topics, produced to serve users of the National Art Slide Library at the Victoria and Albert Museum in London. The library's slides are filed in accession order. In addition to the printed catalogues, the library provides a visual index comprising black-and-white reproductions of the slides. A card catalogue is provided for staff use.

Irene Zahava has published an account[79] of the creation of a subject index for a collection of 5,000 slides at a community college. The indexing was undertaken in connection with the recataloguing of the collection using the Santa Cruz (Simons and Tansey) classification system. The new index broadens the collection's usefulness for teachers

in many disciplines other than art history. The article includes an abridged list of the subject headings used.

Classification by Title

A number of art slide classification systems use the title of the art work as an element in classification. Particularly notable in this regard is Simons and Tansey's classification, which assigns a four-place field (Field #8 of ten fields) for a Cutter number representing the first word of the title.[80]

One may seriously question the value of titles for the classification of art works. In 1932 Lydia Elizabeth Kohn remarked,

> I have come to the conclusion that there is one thing a painting does not possess and that is a title. It is impossible to enter it under all the different titles found. The best way out is to accept the title which is given in the most recent catalog of the gallery which contains the original painting.[81]

More recently, Sedgley and Merrett, in a discussion of descriptive cataloguing of slides, observed:

> Choice of title is the most vexing problem of all. Those codes which opt for title main entry ignore the fact that with art slides title is the least stable element of the description . . . partly because titles of works of art are themselves so variable. . . . The same Michelangelo drawing has been listed as "Young Man Standing," "St. Peter," and "Nude Male Figure." . . . If publishers are inconsistent, artists are more so. Even where an artist has given a work one distinct title, which has survived, there can still be a range of alternatives . . . such as the artist's title in the original language, any of the commonly used English translations, any other popular variations or abbreviations. The titles of paintings and draw-

> ings are extraordinarily elusive and mutable and the problems are compounded still further when the slide depicts fragments of embroidery, or bits of sculpture from an unnamed temple, or pots from a neolithic tomb.[82]

These authors go on to note the need for uniformity of titles of art works, and to summarize their own experience and practice in cataloguing slides.

Shelflists

Although most art slide collections rely on their classified organization rather than a catalogue, for access to slides in the file, many of them maintain shelflist catalogues. Of these, a large number, perhaps the majority, have "interfiled" shelflists.

An interfiled shelflist consists of cards the same size as the slides, 2 x 2 inches, or sometimes 2 x 2-1/4 inches in order to project above the tops of the slides. These cards are filed between the slides, either in front of or behind the corresponding slides. They usually contain the same information as the slide label, and sometimes additional information. They remain in the slide file at all times, whether or not the slide itself is there.

The interfiled shelflist serves two principal functions:

1. To facilitate the accurate re-filing of slides.
2. To indicate that a slide is in the collection, when the slide is temporarily out of the file.

Irvine provides an extensive discussion of the advantages and disadvantages of both interfiled and separate shelflists.[83] Interfiled shelflists are discussed by several other writers;[84] Elizabeth Lewis describes such a list made up of "dummies" produced by photocopying the labels of the slides themselves.[85] Separate shelflists are discussed and described by Perusse and by Skoog and Evans.[86]

Summary

The general approach to organization in the collections surveyed is to use a classification system which renders the collection self-indexing: that is, a user with a knowledge of art history can search the slide files and retrieve slides without resort to a separate catalogue or index. The single exception is that of the Royal Melbourne Institute of Technology, where slides are filed in accession order and access is via a detailed catalogue. The system proposed by Diamond is also designed to enable retrieval of slides filed in accession order.

The literature reveals a remarkable degree both of similarity and diversity in approaches to classification. The similarity lies in the choice of classification hierarchies: with one exception, all of the major museum and university collections (Fogg, Art Institute of Chicago, Columbia University, and Courtauld), which serve as prototypes for the classifications of many other collections, use media or art forms as the main classes, dividing by

geography (country or region) or by a combination of geography and chronology. The Cornell University and Yale University classifications, as described by Irvine,[87] also follow this order, as do most of the other collections reviewed in the foregoing survey of the literature.

The major exceptions to this approach are the Metropolitan Museum of Art and the innovative approaches of Tselos and of Simons and Tansey. The Metropolitan's classification uses a combination of geography and chronology for its main classes, dividing by art form. Tselos' classification follows the order geography/chronology/art form; Simons and Tansey's follows the order chronology/geography/art form. It should be noted, however, that most systems, whichever order they follow, are flexible, varying the order or content of classes, divisions, etc. where appropriate to the material being classified.

The diversity lies in the notations for main classes, divisions, and subdivisions, used to generate call numbers for the filing and retrieval of slides. The Metropolitan Museum of Art uses no call numbers, relying on a system of guide cards and descriptive classifers. The Fogg Museum uses a numerical system; the Art Institute of Chicago uses letters and Columbia University uses letters for the main classes and numerals for the divisions. The other collections and systems surveyed use various letter-numeral combinations.

Some of the systems demonstrate a preference for a classification notation with mnemonic qualities. Tselos' system emphasizes this most strongly: his notation uses abbreviations of classification terms, rather than single letters or numerals. The simpler systems used at Ravensbourne College and Bristol Polytechnic are similar to Tselos' in this respect. The letter notation used by the Art Institute of Chicago and, to a lesser extent, that of Columbia University, also have mnemonic qualities. On the other hand, the alphanumeric system of Simons and Tansey at Santa Cruz, that of the Fogg Museum, and the system suggested by Walker (University of Georgia), all use notations which bear little or no mnemonic relationship to the names of the classes represented.

The literature on the issues of subject access to art slide collections, on the use of titles of art works in classifying slides, and on shelflists for slide collections, has also been reviewed. While subject access may be considered more a problem of cataloguing than of classification, it is relevant here because most art slide collections are classified by the art-historical categories of art form, geography, and chronology, making necessary the provision of other means, i.e. a subject catalogue, when slides are sought by subject.

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CASE STUDIES

The slide collections of the art departments of four universities in North Carolina were chosen for case studies on the basis of their accessibility and their potential importance and interest. The collections were those of Duke University, Durham; the University of North Carolina (UNC), Chapel Hill; the University of North Carolina at Greensboro (UNC-G); and Wake Forest University, Winston-Salem. (Full names and addresses of the collections and the names of curators or other persons interviewed are given in the Appendix.)

Methodology

In each case, slide curators or persons in charge of the slide collection were interviewed concerning the history of the classification system in use, and current practice in classifying and cataloguing the collection. The interviewer had a set of prepared questions which were not presented formally as a questionnaire, but were used as a guide to an informal conversation, and to insure that no relevant matter was overlooked. The questions were:

1. Approximately how large is your slide collection?

2. Do you use an alphabetical, numerical, or alphanumeric notation to classify your slide collection?

   (If "no," skip to Question 8.)

3. Is your classification schedule locally developed, or based on, adapted from, or a modification of another system?

4. If your classification is locally developed, can you identify the originator of your system?

5. If your classification schedule is based on, adapted from or a modification of another system, what system was used?

6. How long has your classification system been in use?

7. May I have a copy or an outline of your classification schedule?

8. (If the answer to Question 2 is "no.") How do you arrange, organize, or classify slides in your collection?

9. What do you consider to be your system's strengths and weaknesses?

10. Do you consider your system to be replicable or transferable to other collections? Would you recommend it for other collections?

In each interview, other questions were asked as unanticipated points were raised in the conversation.

Reports of Interviews

Duke University

The slide library of the Art Department of Duke University is located in the East Duke Building on the University's East Campus. The collection comprises about 150,000 slides.

A classification system derived from that of the Fogg Museum was replaced in the 1960s by the current system, which is based on that of Columbia University.[1] The main classification is by art form: architecture, sculpture, painting, and the minor arts. The classification hierarchy for architecture is as follows:

Art form (Architecture)
Period/Culture or Country
Site (Cutter number)
Building type
Name of building (Cutter number)
View

For sculpture and painting, the general classification hierarchy is:

Art form (Sculpture or Painting)
Period/Culture or Country
Artist's name (Cutter number)
Subject (Painting only)

The main classes and divisions are represented by an alphanumeric notation illustrated in Exhibits 12-14. Subjects of paintings are designated by numbers from a schedule adapted from that of the Fogg Museum,[2] plus an initial letter from a key word in the title. These symbols are combined to generate call numbers which are typed on the slide labels. Examples of slide labels are shown in Exhibit 15.

Variations from the general scheme have been introduced where appropriate to the nature of the material or the use made of the collection. Thus, slides of Chinese and Japanese art of all periods have been filed separately. The

Exhibit 12

MAIN CLASSES:
DUKE UNIVERSITY

A Architecture

S Sculpture

P Painting

Minor Arts

ADV	Advertising art, store windows
B	Beads, feathers, quills
BA	Body art
BW	Basket weaving
C	Ceramics and porcelain
CAR	Cartoons
CIN-TV	Cinema, television, video
CO	Concrete poetry
CON	Conceptual art
E	Enamels
EA	Earthworks
F	Furniture
G	Gems and glyptics
H	Glass
J	Ivory
K	Interiors and exhibition installations
LE	Leather
M	Metalwork
MAG	Magazine and catalog covers, book jackets
MAP	Maps
N	Coins and medals
PA	Paper
PERS	Personalities
PH	Photography
PM	Mosaics
PO	Posters
T	Tapestry, textiles
TH-HAP	Theater, happenings, costumes
V	Stained glass
W	Wood

Exhibit 13

DIVISION NOTATION (PERIOD/CULTURE TO 1200 A.D.):
DUKE UNIVERSITY

Painting

P1 Prehistoric
P1a Primitive
P2 Egyptian
P3 Ancient Near East
P4 Far East
P4c China*
P4j Japan*
P5 Pre-Hellenic
P6 Greek
P7 Etruscan
P8 Roman
P9 Roman Provincial
P10 Early Christian, Byzantine
P11 Early Medieval, Romanesque (700-1200)

Architecture

Uses same numbers as Painting, plus: A0 Architectural methods, construction

Sculpture

S1 Prehistoric
S1a Primitive
S2 Egyptian
S3 Ancient Near East
S4 Far East
S4c China*
S4j Japan*
S5 Pre-Hellenic
S6 Greek
S7 Etruscan
S7a Iberian
S8 Roman
S9 Roman Provincial
S10 Early Christian, Byzantine
S11 Early Medieval
AS Anglo-Saxon
AST Asturian
CEL Celtic
LOM Lombard
MER Merovingian
MOZ Mozarabic
OST Ostrogothic
VIK Viking
VIS Visigothic
S12 Carolingian
S13 Ottonian
S14 Romanesque
S15 Islamic

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*This designation applies for all periods, before and after 1200 A.D.

Exhibit 14

SELECTED DIVISION NOTATION (COUNTRY, AFTER 1200 A.D.):
DUKE UNIVERSITY

A	Afghanistan
AM	Armenia, Georgia
AR	Argentine
AS	Australia
AU	Austria
BR	Brazil
BU	Bulgaria
*	China
CA	Canada
CH	Chile
CO	Columbia
CY	Cyprus
CZ	Czechoslovakia
E	Great Britain, including Scotland and Ireland
EC	Ecuador
EG	Egypt
F	France
G	Germany
GH	Ghana
GR	Greece
HU	Hungary
I	Italy
IN	India, including Pakistan and Bangladesh
IQ	Iraq
IR	Iran
IS	Israel
*	Japan
L	Luxembourg
LC	Low Countries
LE	Lebanon
ME	Mexico
PE	Peru
PO	Poland
R	Russia
RO	Roumania
S	Scandinavia
SP	Spain, Portugal
SW	Switzerland
TU	Turkey
US	United States

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*China and Japan are designated 4c and 4j respectively, for all periods (see Exhibit 13).

Exhibit 15

EXAMPLES OF SLIDE LABELS:
DUKE UNIVERSITY

A. Egyptian architecture, by site:

SAQQARA	A2-S242
TOMB OF HOREMHEB	H-H275
Procession of Prisoners	J

B. French architecture (after 1200), by site:

AMIENS	AF-A516
CATHEDRAL	E-AA1
Vaulting	F

C. English painting (after 1200); anonymous:

ANONYMOUS	PE-AAI3
(13th century)	
Edward I	

D. Italian sculpture (after 1200), by artist:

DONATELLO	SI-D677
(1385-1466)	
S. George	

E. Spanish painting, by artist:

GOYA	PSP-G724
(1746-1828)	
The Duchess of Alba	

F. Japanese sculpture:

JOMON PERIOD	S4j-JP
(c.8000-300 BC)	
Dogu Figurine	

G. Photography, known photographer:

LISSITZKY, El	PH-L772
(1890-1941)	
Self-Portrait	

H. Photography, anonymous, by subject:

PHOTOGRAPHY	PH-5
PORTRAITS MALE	
Henry Clay	

art of each country is subdivided by traditional national periods or dynasties, and then by art forms or media. A similar arrangement is planned for pre-Columbian art.

There is a large collection of slides of manuscripts, classified by current location (city, and name of library, museum, etc.) and subdivided by shelf and folio numbers. A separate card catalogue is maintained, which serves as a key-word index to common or popular names or other terms to facilitate location of the manuscript slides.

Photography by known photographers (main class PH) is divided by name of photographer, represented by a Cutter number, irrespective of nationality. Slides of work by unknown photographers are divided by subject, using the Fogg Museum subject numbers also used for paintings.

In addition to the call number and other information on the slide label, an accession number is placed on the back of each slide. Interfiled shelflist cards reproduce the slide label, call number, and accession number. These shelflist cards facilitate re-filing slides; once the general file area is located, an inexperienced assistant can re-file the slide correctly by locating the corresponding accession number on the shelflist card.

Three card catalogues are maintained. The first is an authority file for artists' names, which also indicates under which art forms or media the artist's work will be found. The second is a cross-reference file of architects'

names, with locations of their work; architectural slides are filed by building site rather than by name of architect. (An exception to this is made for slides of architects' plans, projects, etc. which have never been built; these are filed by architect's name.) The third card catalogue is the key-word index for locating slides of manuscripts, mentioned above.

The Duke slide library staff emphasize the importance of absolute consistency in the format of slide labels. The call number is placed in the upper right corner of the label; other items on the label are always located in the same order and position. This consistency facilitates rapid reading of the slide labels.

While some reservations were expressed about the main classification by art forms or media, the curators of the Duke collection consider their system generally strong and workable.

University of North Carolina, Chapel Hill

The slide collection of the Art Department of the University of North Carolina at Chapel Hill (UNC) is located in the new Art Classroom and Studio Building adjacent to the Ackland Museum. The collection holds about 140,000 slides.

The classification system now in use was originally developed by Dr. Joseph C. Sloane, Chairman of the Art Department (now retired), and is estimated to have been in use for over fifteen years. Over the last five years, the pre-

sent Curator of Slides has modified the system, introducing a system of keys based on letters or abbreviations representing art forms or media, geographic regions or countries, and various subdivisions.[3] The key system is derived from that of the Art Institute of Chicago.[4]

No attempt has been made to develop a classification system which would provide a unique call number for each slide. Slides are accession-numbered in order of acquisition, and accession numbers are recorded in a ledger, but do not determine filing order.

The main classes and divisions of the UNC slide classification system are illustrated in Exhibit 16. Western art from the 4th through the 19th centuries is classed first by medium, and divided by nationality or culture, with the exception of architecture, minor arts, manuscripts, and photography. The class "Painting, 20th century" includes all 20th-century art except architecture, graphics and photography: painting, drawing, mixed media, three-dimensional works, conceptual art, "happenings," and video, subdivided alphabetically by artists' names, without regard to nationality. This policy was adopted because of the fluidity of 20th-century art, in terms both of artists' nationalities and art forms.

Ancient, Oriental, Islamic, pre-Columbian, prehistoric, and primitive art are classed as such, and divided by nationality or culture.

Exhibit 16

MAIN CLASS AND DIVISION KEYS:
UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL*

Main Classes

Western Art, 4th-19th Cents.

A	Architecture**
AT	Art theory and technique
D	Drawing
GA	Graphics (prints)
MA	Minor arts***
MO	Mosaics
MS	Manuscripts°
P	Painting
Ph	Photography°°
S	Sculpture

Other

AN	Ancient
IS	Islamic
OR	Oriental
PC	Pre-Columbian
Pre-Hist	Prehistoric
PR	Primitive

Divisions

ARM	Armenian
AE	Aegean
AFR	African
AM	American
. . . . .	
DU	Dutch
EC	Early Christian
EG	Egyptian
ENG	English
. . . . .	
YUG	Yugoslavian
20C	20th Century°°

*[University of North Carolina (Chapel Hill), Art Department], "Slide Classification and Labelling."

**Divided by major period (Medieval; Renaissance/Baroque; Modern [1750-present]).

***Divided by medium, then by type of object.

°Divided by museum, then by Ms. number

°°Divided by artist, alphabetically, irrespective of nationality.

The key notation is typed on the first line of the slide label, with a slash (/) separating the keys for main classes, divisions, and subdivisions. Following the key, the slide label displays the artist's name, title of the work, and other information pertinent to that slide, and the accession number. Examples of slide labels are shown in Exhibit 17. Slides are filed by key categories, and within a given category by the information on the slide label. Interfiled shelflist cards bear a duplicate of the slide label. The shelflist cards remain in the file at all times, and facilitate re-filing of the slides.

An outstanding characteristic of the UNC slide classification system is its flexibility and adaptability. Different sections of the classification have been adapted to the nature of the material being classified. Unusual categories are dealt with on an individual basis. The mnemonic nature of the keys facilitates use of the system, and liberal use is made of cross-reference cards in the file. Since the collection is intended primarily for the use of UNC's art faculty, consideration is given to their preferences in filing, where there are two or more equally feasible options.

University of North Carolina at Greensboro

The Art Department slide library of the University of North Carolina at Greensboro (UNC-G) is located in Room 29 of the McIver Building. It comprises about 40,000 slides. The present classification system has evolved from one in

Exhibit 17

EXAMPLES OF SLIDE LABELS:
UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL*

A. Medieval Architecture: Detail of left jamb, jamb, central portal, west facade, Chartres Cathedral.

A/Med/FR Chartres, Cath.
Ext., W. Facade, Cent. Portal
Det., L. Jamb
Acc.#

B. Dutch Painting: Detail of Rembrandt's "Portrait of Titus," 1660.

P/DU Rembrandt Acc.#
Port. of Titus, 1660. Det.
Baltimore, Mus. of Art

C. Italian Sculpture: Donatello's "David."

S/IT Donatello Acc.#
David, Bronze. Front view.
Florence, Bargello

D. Modern Architecture: View of exterior of Frank Lloyd Wright's "Falling Water."

A/Mod. Wright, Frank Lloyd
Bear Run, Pa., "Falling Water"
Ext., View fr. below
Acc.#

E. Graphics: Goya's etching, "The Way is Hard," from "Disasters of War."

GA/SP Goya Acc.#
Disasters of War, 14. "The Way is Hard." Etch.

F. Minor Arts: Liturgical object (chalice).

MA/Met/LO Chalice Acc.#
12th c. Gold & gems.
Paris, Louvre

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*[University of North Carolina (Chapel Hill), Art Department], "Slide Classification and Labelling," pp. 3, 5-6, 8.

use at the University of Hawaii, brought to UNC-G by Professor Gilbert Carpenter in 1963. Its general arrangement resembles that of the Metropolitan Museum of Art.[5]

The main classification is by nationality or region and period (Exhibit 18) divided in most cases by art form or medium. The main classes are designated by numbers, and the art-form divisions by abbreviations, e.g. A, Architecture; P, Painting; S, Sculpture; M, Mosaics; Ms, Manuscripts. The main class and division symbols are combined with a numeral representing the century, where appropriate, to generate a call number which is incorporated in the slide label (Exhibit 19). The slide label also carries the artist's name, title of the work, and other pertinent information.

The system is flexible, and variations from the general scheme are used where appropriate. Thus, medieval manuscripts are subdivided first by country, then by century; medieval architecture is subdivided alphabetically by names of sites, as are Babylonian and Sumerian art. North American Indian art is subdivided by names of cultures or tribes.

European and American art from the Renaissance to the present, where the artists' names are generally known, are subdivided alphabetically by artist. This practice is followed for European and North American art of the 19th and 20th centuries without further regard to nationality (a practice similar to that of the University of North Carolina at Chapel Hill).

Exhibit 18

MAIN CLASSES:
UNIVERSITY OF NORTH CAROLINA AT GREENSBORO

00-04	Ancient Near Eastern
05-09	South Asian
10-14	Chinese (subdivided by dynasties)
15	
16	Korean
17-19	Japanese (subdivided by periods)
20-24	Egyptian (subdivided by kingdoms and dynasties)
25-30	African (subdivided by regions, with decimal subdivisions for specific cultures or localities)
31-39	
40	Paleolithic (to c. 8000 B.C.)
41	Neolithic (c. 8000-1500 B.C.)
42	Aegean
43	Greek (including Asia Minor)
44	Etruscan
45	Roman (pre-Christian)
46	Germanic (pre-Christian)
47	Early Christian; Medieval (to c. 1000 A.D.)
48	Late Medieval (to c. 1400 A.D.
49	Byzantine
50	Italian (c. 1400-1800)
51	French "
52	Spanish "
52.1	Portuguese "
53	English "
54	German/Austrian "
55	Flemish "
56	Dutch "
57	Russian "
58	European (19th century)
59	" (20th century)
60-68	North American Indian (subdivided by regions)
69	Eskimo
70-74	Central and South American
75	Canadian (17th-19th centuries)
76	" (20th century)
77	American (17th-18th centuries)
78	" (19th century)
79	" (20th century)
80-84	
85-89	Australian and Oceanic
90-94	

Exhibit 19

EXAMPLES OF SLIDE LABELS:
UNIVERSITY OF NORTH CAROLINA AT GREENSBORO

A. Chinese sculpture, B.C. dynasty:

Dragon Pendant (Late Chou) Jade Chou Dynasty	10S

B. Greek sculpture, 2nd century B.C.:

Pergamon: Head of Alexander the Great c. 180 B.C. Istanbul	43S 2

C. Late Medieval architecture, France, 12th century:

Paris: Notre Dame West Front 1200 begun 1163	48A 12 Fr

D. English painting, 1400-1800:

Stubbs, George Lion Attacking a Horse	53P

E. European painting, 20th century:

Picasso, Pablo Les Demoiselles d'Avignon 1907	59P

F. American painting, 20th century:

Bellows, George Forty-two kids. oil 1907 Corcoran	79P

The guiding principle in classifying the UNC-G slide collection is one of pragmatic flexibility. The curator is emphatically opposed to elaborate alphanumeric notations, and believes that the classification of art works should follow the pattern of their historic development in a given period and region.

Wake Forest University

The slide library of the Art Department of Wake Forest University is located in the Scales Fine Arts Center on the Wake Forest campus. The collection comprises about 116,000 slides. In addition to serving the university's Art Department, the slide library lends slides to faculty of other departments and to other local non-profit institutions including Reynolda House (museum of American art), the Southeastern Center for the Contemporary Arts, Salem College, the North Carolina School of the Arts, and Old Salem's Museum of Early Southern Decorative Arts, as well as individuals, for educational purposes.

The current classification system has been in use about ten years. It is based on that of the Fogg Museum,[6] with modifications introduced by former curators and the present cataloguer. The main classification is by art form or medium, generally divided by region or country and subdivided by artist or site. For early works a division by chronological period precedes the artist or site subdivision.

The major art forms--architecture, sculpture, and painting--are designated as classes 100, 200, and 300, respectively. To the class number is added a two-digit number representing the country or region; thus the class number for English architecture is 177, and that for English painting is 377. This number appears at the upper right corner of the slide label, and is followed by a Cutter number representing the artist's name or, for anonymous works, the site or location of the work. Examples of call numbers generated by this process are shown in Exhibit 20.

Drawing and graphics are filed separately as classes D300 and G300. Other media and art forms are designated as classes 500 through 970:

500	Coins, metalwork	905	Film
600	Furniture	906	Photography
800	Textiles	907	Commercial art
901	Student work	908	Historical persons
902	Children's art	912	Fashion design
903	Natural design	970	Maps
904	Industrial design		

A different classification system is used for twentieth-century art. This file is divided into pre- and post-1945 sections. Within each section, slides are filed alphabetically by artist, irrespective of nationality. A call number is generated by prefixing a Cutter number representing the artist's name with "a/" or "b/" for pre- and post-1945 work respectively. For twentieth-century artists who worked in both the pre- and post-1945 periods, a decision to file in one period or the other is made on the basis of when the

Exhibit 20

EXAMPLES OF SLIDE LABELS:
WAKE FOREST UNIVERSITY

A. Anatolian architecture, by site:

Arch. Anatolia	140
HATTUSAS	H366
Great Temple of Weather God	

B. English architecture, by artist:

Arch. England	177
WREN, CHRISTOPHER	W945
St. Paul's Cathedral, Ext.	

C. Pre-Columbian sculpture, by site:

Scu. PreColumbian	243
COLOMBIA	C726
Santa Marta, Burden Carrier	

D. Italian sculpture, by artist:

Scu. Italy	272
PISANO, GIOVANNI	P676
The Water Carrier, Perugia Fountain, Perugia	

E. Byzantine painting, by site:

Ptg. Byzantine	372.2
MT. SINAI	M928
Crucifixion 7-8th c. Encaustic/wood	

F. English painting, by artist:

Ptg. England	377
STUBBS, GEORGE	S932
Horse Frightened by a Lion	

predominant portion of the artist's work appeared. Thus Picasso, who worked from before 1900 to 1973, is classed as pre-1945.

Twentieth-century works in all media are filed together under the artist. However, works in each medium are grouped together, and the medium is indicated by a patch of color applied to the top edge of the slide. The color code is as follows:

Blue	Sculpture
Yellow	Painting
Brown	Drawing
Red	Graphics
Violet	Video art, performances, documentation, "happenings" (post-1945 only)

Photography, including film stills, is represented by the color green; however, photography is currently filed in a separate section, as noted above, and divided alphabetically by photographer. Examples of slide labels for twentieth-century art and for photography are shown in Exhibit 21.

The slide library does not maintain either an interfiled or a separate shelflist. An accession list is kept on cards; the accession cards have information on the source of the slide, and sometimes other information not on the slide label. The accession number is also recorded on the slide itself, and reference can be made to the accession list for information not on the slide label.

The approach to classification has been pragmatic and flexible. The curator feels that while the system "works" and users can easily find the slides they require, there are

Exhibit 21

EXAMPLES OF SLIDE LABELS
(PHOTOGRAPHY AND 20th-CENTURY ART):
WAKE FOREST UNIVERSITY

A. American painting, pre-1945:

Ptg. USA	a/B448
BELLOWS, George	1907
Forty-two Kids, 1907	
Corcoran, Wash. D.C.	

B. Spanish sculpture (Picasso), pre-1945; work done 1951:

Scu. Spain	a/P586
PICASSO, Pablo	1951
Baboon and young	
1951 Bronze 21" h	

C. American painting, pre-1945; work done before 1900:

Ptg. USA	a/E239
EILSHEMIUS, Louis	1890
Figure Seated, 1890	

D. German performance art, post-1945:

Performance art, GERMANY	b/B569
BEUYS, Joseph	1965
How to Explain Pictures	
to a Dead Hare. 1965	

E. American painting, post-1945; work done before 1945:

Ptg. USA	b/P776
POLLOCK, Jackson	1943
The Moon Woman Cuts	
the Circle. 1943	

F. American photography:

Photos. USA	906
SHEELER, Charles	S541
Pennsylvania Barn	
1915 Pri.coll. MA	

"pockets" in the collection--e.g., the minor arts--that need revision. One problem that has arisen is that of subject access. Occasionally, art slides are used to illustrate lectures in other disciplines. Two recent examples were the use of images of women from various regions and periods to illustrate lectures on women's issues, and the use of slides of works from the Middle Ages and the 16th and 17th centuries to illustrate Old World conceptions of the lands and inhabitants of unknown or newly-discovered regions. The latter request developed a category of slides of "wild men." Slides found in the collection and assembled for lectures have, for the time being, not been returned to the file, but remain in the lecture trays. However, the need for a more effective and permanent solution to the problem of retrieval of slides by subject, rather than by the art-historical categories of art form, geography, chronology, and artist, is recognized.

Summary

In general, the four university art slide collections observed in this study reflect the characteristics of the collections described in the literature. Three of these collections--Duke University, the University of North Carolina at Chapel Hill (UNC), and Wake Forest University--have many characteristics in common. The fourth, that of the University of North Carolina at Greensboro (UNC-G), tends to be the exception in many respects.

The collections at Duke, UNC, and Wake Forest number

over 100,000 slides apiece, while UNC-G's is relatively small, estimated at 40,000. Three of the collections have classification systems based on one or another of the "prototype" systems: Duke's is based on that of Columbia University; UNC's, on that of the Art Institute of Chicago, and Wake Forest's on that of the Fogg Museum. The classification systems of these three collections, like their prototypes, classify first by art form, dividing by geography and chronology. UNC-G's system classes first by geography and chronology, and divides by art form or medium.

All four collections rely on their classified organization for access to slides, and do not maintain general catalogues. One collection (Duke) does maintain special catalogues to facilitate access to certain parts of its collection. Three of the collections (Duke, UNC, and UNC-G) employ interfiled shelflists. Wake Forest does not use a shelflist.

The curators of two of the collections stressed that the call numbers are intended not so much to facilitate retrieval of slides from the file as to assist inexperienced assistants in re-filing them. Most of the users of these and other university art slide collections are faculty members who have a knowledge of art history and are familiar with the local collection. For finding slides, they rely not so much on the call numbers as on the general location in the file and on the alphabetical or other guide cards which mark the smaller subdivisions of the collections.

Only one collection (UNC) had a printed outline of

its classification system available for distribution. UNC-G's schedule of main classes is posted in its slide room. The other two slide libraries have loose-leaf classification and cataloguing manuals for the use of their staffs.

All four collections share the characteristic of flexibility in their classification systems, modifying them as may be appropriate for different art forms or periods, or in response to local usage of the collection. This characteristic was explicitly stated by one curator to be one of "pragmatic flexibility." In this respect, also, the North Carolina collections reflect the major collections described in the literature.

The curators and staffs of all four collections seemed generally satisfied with the effectiveness of their respective classification systems, while at the same time they were aware of the need for revision in particular areas. Discussions with the curators of two of the collections revealed that they were aware of such innovations as Simons and Tansey's Slide Classification System or that of Tselos at the University of Minnesota. However, none expressed any plans to convert to another classification system, or to adopt computer-assisted means of access to slides.

References

[1]Betty Jo Irvine, Slide Libraries: a Guide for Academic Institutions, Museums, and Special Collections, 2nd ed. (Littleton, Colo.: Libraries Unlimited, 1979), pp. 72-74.

[2]Ibid., p. 78.

[3][University of North Carolina (Chapel Hill), Art Department], "Slide Classification and Labeling," n.d.

[4]Irvine, Slide Libraries (1979), pp. 88-94.

[5]Metropolitan Museum of Art, Slide Library, "Slide Classification," January, 1980.

[6]Irvine, Slide Libraries (1979), p. 78.

CONCLUSIONS AND RECOMMENDATIONS

Diversity and Standardization

A review of the literature on the classification of university and museum art slide collections, and the study of the art slide collections of four universities in North Carolina, confirm earlier writers' observations that, in contrast to the high level of standardization of classification systems for conventional libraries, those for art slide libraries show great diversity, both in their general approach to classification and in the details of the classification systems in use.

The Nature of the Diversity

Approaches to classification in university and museum art slide collections vary even in the basic choice between a self-indexing, classified arrangement of the slide file and an unclassified arrangement, e.g. by accession number, the latter using a catalogue for access. A few collections have taken the latter course; most have opted for the former.

The classification systems in use differ in their choice of main classes: most classify first by art form or medium (architecture, painting, sculpture, minor arts, etc.), dividing each class by geography and chronology. A minority

of systems use geographical/chronological main classes, dividing each class by art form.

Once the choice of a general classification scheme has been made, the systems vary widely in the type of notation used for classes, divisions, etc., to generate call numbers. At the same time, many of the individual systems bear a family resemblance based on their derivation from a few "prototype" systems, e.g., those of the Metropolitan Museum of Art, the Fogg Museum, the Art Institute of Chicago, Columbia University, and the Courtauld Institute, or the interdisciplinary classification recently developed by Simons and Tansey.

Reasons for Diversity

This study began with the assumption that art slides or pictures, as discrete, specific images, do not lend themselves to classification by systems designed for print materials and for materials such as films and filmstrips, which have an intellectual content based on a sequence of words or images. This assumption can explain why conventional library classifications have not, for the most part, been used for art slide collections; but it does not explain the great diversity among art slide classification systems. This diversity may be explained, at least in part, by a combination of other factors:

1. The relatively recent development of systems for art slide classification

2. The lack of a single authoritative agency, such as the Library of Congress, or of a charismatic individual like Melvil Dewey, to promote the wide acceptance of a single classification system
3. The relatively small size (in terms of "titles" held), and the specialized nature, of art slide collections as compared with conventional public or academic libraries
4. The relatively small number, and high degree of specialization in a single field, of the users of most art slide collections, as compared with the patrons of conventional libraries. This difference would tend to give much more weight to the needs and idiosyncrasies of the users of art slide collections in determining their organization.

The last two factors make art slide collections more analogous to special libraries than to public and academic libraries. Special libraries also tend toward more diverse and less standardized patterns of organization.

The Prospects for Standardization

Given the fact of diversity, one may ask what are the prospects for increased standardization, or, indeed, whether any need for standardization exists or is perceived. The survey of the literature, and interviews with slide curators, seem to indicate a generally negative answer to both questions. None of the slide curators interviewed indicated any

plans for major modifications in the systems now in use, or for changing to another system. The literature, in fact, seems to point toward increasing diversity rather than standardization; many of the classification systems described had been originated or adopted relatively recently.

The only indication to the contrary, i.e. of a trend toward standardization, seems to lie in a gradual trend toward the adoption of computer-assisted systems for slide cataloguing and classification. The increasing availability and cheapness of microcomputers, and the concomitant increase in general familiarity with microcomputer systems and applications (including microcomputer courses in library schools), may hasten this trend. Should this be the case, there may also be a tendency to standardize with an existing system for art slides. This system may well be Simons and Tansey's Slide Classification System, which has received frequent mention in the literature, and has already been adopted by a number of slide collections.[1] However, it should be noted that even here, standardization would not be complete; the Simons and Tansey system itself, as its own authors have pointed out, is subject to modification for specific situations.[2]

Nor does there seem to be any perception of a pressing need for standardization. The users of slide collections (for the most part members of the local art faculty), like the users of most special libraries, tend to be familiar

with the subject and with the local classification which, in turn, is likely to have been adapted to their special needs. The small size of most slide collections (of those visited, only Duke University's occupied more than one room) facilitates supervision of users and assistance to those who are unfamiliar with the local classification. The slide curators interviewed tended to perceive their need in terms of improvement in specific areas of their present classification systems, rather than in standardization with other collections.

Desiderata for a Slide Classification System

Notwithstanding the apparent lack of urgency toward standardization of classification systems for art slides, it is appropriate to ask whether it is possible to propose an "ideal" system, the "one best" classification. Again, practical realities, including the needs and preferences of users of local collections, seem to indicate a negative answer.

Lester Walker, considering the choice of a slide classification system, comments:

> Which one of the several good basic systems is selected will not be nearly as important as the fact that the selection and necessary adaptations be made and the slide users put forth the requisite effort to comprehend the essence of the organization. A reasonable and intelligent person should be able to locate material in any logical system. Simplicity, adaptability, and ease of indefinite expansion are important requirements for the filing method selected.

> The basis of a good filing system is the division and subdivision of a large body of material into logically related units. For art, the divisions of cultural period, media, nationality, style or school, geographic location and artist are usual. The manner in which the material is employed will determine the proper hierarchic importance of the divisions.[3]

Widespread computerization of slide collections, enabling easy access from many different approaches, may eventually resolve the obstacles to agreement on an "ideal" system. The present study, however, is concerned with systems which are usable without a computer. It may not be possible to create a single manual classification system that would satisfy every user. However, the data gathered from the literature and from the case studies suggest that an art slide classification system should be (1) self-indexing; (2) simple; (3) consistent; (4) flexible, and (5) expandable.

Self-Indexing Systems

A classification system is self-indexing when it permits access to material without the need for a separate index or catalogue. In practice, most art slide classifications are self-indexing. The arrangement is by art-historical categories (art form or medium, geography, chronology, name of building site or artist, etc.); a user generally familiar with art history and with the local classification system can retrieve a slide of, e.g., an ancient Egyptian monument, a painting by a French 17th-century painter, or a work by a 20th-century American artist.

Such a classification follows the customary system of organizing art-historical knowledge used, for example, in art history textbooks. However, if slides are sought by other categories, such as the subject-matter or theme depicted or illustrated, the file arranged as above will no longer be self-indexing. Another means of access, e.g. a subject index, must be provided. The literature on subject access has been reviewed (pp. 41-45), and some practical considerations will be presented in a later section.

Simplicity

The classification system should be as simple as is consistent with sufficient detail to provide rapid access to slides. A small collection can use a very simple classification, dispensing with call numbers and relying on appropriate guide cards in the file for locating and re-filing slides. Even a large collection can use a very simple call-number notation; the collection of the University of North Carolina at Chapel Hill uses a system based on that of the Art Institute of Chicago, which provides a notation only for the main classes (art forms or general cultural areas) and the divisions (nationalities), and relies on the guide cards and the information on the slide label for access to individual slides.

A slide curator classifying a small collection should anticipate the collection's growth and use a classification

system sufficiently detailed to serve the collection in future years.

A corollary of simplicity is the mnemonic quality of the class notation. A system using call numbers generated from letters or abbreviations of the class or division names will be much easier to use without a guide than a numerical system like that of the Fogg Museum. Tselos' classification system is the most consistently mnemonic of those reviewed in this study; those of the Art Institute of Chicago and the University of North Carolina also have this quality, and are more concise.

Consistency and Flexibility

Consistency is the sine qua non--almost the definition--of a classification system. The system should follow a logical arrangement in which the main classes, divisions, subdivisions, etc. are always related in the same way or, if they vary, do so in a predictable manner.

Consistency and flexibility are to some extent antithetical. In practice, absolute consistency cannot be maintained among all parts of an art-slide classification, because different art forms or media and the art of different localities or periods have developed historically in different ways, and do not lend themselves to a single pattern of classification. Most art slide classification systems that classify first by art form treat painting and sculpture alike, but use a somewhat different classification for archi-

tecture. Some classify art up to the 19th century by art form and nationality, but do away with both categories in treating 20th-century art, because of the fluidity of both art forms and artists' nationalities since 1900. On the other hand, a too-flexible classification, e.g., one that has been overly responsive to the special demands of different users, may prove frustrating to users less familiar with the variations from the general system.

Expandability

Any classification system should be capable of indefinite expansion to accommodate unforeseen materials or classes of materials. Any system that, e.g., denotes classes by a sequence of numerals will run into difficulty if a new class develops which logically fits into the middle of the series, and no allowance has been made for expansion.

A letter notation like that of the University of North Carolina and the Art Institute of Chicago is capable of greater expansion if two or three letters can be used to denote class or division, theoretically providing 676 (26 x 26), or even 17,576 (26 x 26 x 26), possibilities for each category (though undoubtedly fewer in practice). A decimal notation like that used for main classes at the University of North Carolina at Greensboro can provide similar expandability; but the decimal subdivision implies a hierarchy, which may be misleading.

The use of Cutter numbers for categories that can be

ranked alphabetically (e.g. artists' or site names) provides practically indefinite expandability, if the number of digits is not arbitrarily limited. One of the limitations of Simons and Tansey's Slide Classification System is its rigid limitation of the whole call number to eighteen letters or numerals in fields of fixed size.

Subject Access: Some Practical Considerations

A practical approach to subject access to an art slide collection filed by art-historical categories is the creation of a separate subject catalogue. If a separate shelflist or accession list on cards already exists, these cards could be reproduced and subject entries added. To assure consistency, if subject headings other than those in a standard published list are used, an authority file should be maintained as the subject index grows.

The time and space required to produce and file subject cards for slides could be lessened by inserting "See also" cards referring searchers to sections of the slide file where certain subjects predominate. Thus, a subject heading "Mothers and Children" could appear on records of individual paintings by Millet and Picasso, who did important single works on the theme, but for whom the theme did not predominate in their whole work. However, a "See also" card under "Mothers and Children" would be appropriate to refer to Mary Cassatt, who frequently painted this theme. In the same way, "Landscape" could refer, by a "See also"

card, to the works of Poussin, Ruisdael, and Constable, while the subject heading "Landscape" would be used on records of individual works of artists who portrayed the subject less frequently.

Such a subject index might reasonably be produced on an "ad hoc" or "as needed" basis. For example, once slides on a given subject have been pulled from the file for a lecture or course, they could be subject-indexed before refiling. As specific subject requests are made or anticipated, known slides depicting the subject could be subject-indexed.

Recommendations for Further Research

While the present study has gathered considerable information on the diversity of art slide classification systems and the characteristics of individual systems, it also suggests a number of questions which have been left unanswered by the literature and the interviews. These questions should be considered as topics for further research in this area.

A New Classification?

Most of the recently developed slide classification systems represent departures from the "prototype" systems that are the basis for the classifications now used in many museums and universities. The question arises of the possiblity of developing a more nearly ideal classification by

retaining and adapting the features of the older systems. Such a project would be a logical extension of the present study. It would take into account the desiderata suggested above, and would consider the alternatives of notation for classes, divisions, etc. and the choices of classification hierarchies offered in the existing systems.

Choice of Classification Order

Most of the slide classification systems now in use in museums and universities take art form or medium as their main classification, dividing each class by geography and chronology. A minority, including some of the recently developed systems, prefer to classify first by geography and chronology, and to divide each class by art form.

Neither the literature survey nor the interviews provided any insight into the reason(s) for the preference for one order to the other. It can be surmised that the choice stems in part from the course structure of a given institution, the preferences of its art faculty, or the idiosyncrasies of the slide curator. However, a systematic investigation of the choice and the reasons for the preference of one option over another might well shed more light on patterns of art-historical thought and subject organization, which would be useful in developing improved slide classification systems.

Problem Areas

All of the slide curators inverviewed acknowledged "problem areas" in their collections that needed reorganization, with revision of the corresponding part of the classification system. Prominent among these is the "minor arts," whose diversity of media and historical development poses classification problems not associated with architecture, sculpture, or painting. Systematic research into this area of art slide classification might lead to resolution of some of the problems and simplification of what is now a rather complex area of slide classification.

Other areas for research in slide classification might include improved means of subject access, and the classification of hitherto neglected areas of art, including cartoons and particularly multipanel comic strips.

References

[1]Betty Jo Irvine, Slide Libraries: a Guide for Academic Institutions, Museums, and Special Collections, 2nd ed. (Littleton Colo.: Libraries Unlimited, 1979), pp. 104-5.

[2]Wendell W. Simons and Luraine C. Tansey, A Slide Classification System for the Organization and Automatic Indexing of Interdisciplinary Collections of Slides and Pictures (Santa Cruz, Calif.: University of California; Alexandria, Va.: ERIC Document Reproduction Service, ED 048 879, 1970), p. 11.

[3]Lester C. Walker, "Slide Filing and Control," College Art Journal 16, No. 4 (Summer, 1957):326.

APPENDIX

Case Studies: Sites Visited and Persons Interviewed

Duke University

Art Department Slide Collection
107 East Duke Building
Duke University
Durham, North Carolina 27708
Telephone: (919) 684-2224

Elizabeth Mansell, Slide Curator
William Broom and Sharon Sherrill, Assistant Slide Curators

University of North Carolina, Chapel Hill

Art Department Slide Collection
112B Art Classroom and Studio Building (079A)
University of North Carolina
Chapel Hill, North Carolina 27514
Telephone: (919) 966-3034

Caroline Sauls, Curator of Slides

University of North Carolina at Greensboro

Art Department Slide Library
29 McIver Building
University of North Carolina at Greensboro
Greensboro, North Carolina 27412
Telephone: (919) 379-5770

Dr. Claire Kelleher, Assistant Professor of Art

Wake Forest University

A. Lewis Aycock Slide Library
110 James Ralph Scales Fine Arts Center
Wake Forest University
Winston-Salem, North Carolina 27109
Telephone: (919) 761-5310

Janine Cutchin, Curator
Ann Pollard, Cataloguer

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